



# CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

eISSN: 2660-6828 | Volume: 04 Issue: 11 Nov 2023  
<https://cajlp.centralasianstudies.org>

## METHODS OF TEACHING LINGUOCULTURAL UNITS IN AESOP'S FABLES.

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*Received 25<sup>th</sup> Sep 2023, Accepted 15<sup>th</sup> Oct 2023, Online 09<sup>th</sup> Nov2023*

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**Abstract.** In the article, the methods of analyzing the linguistic and cultural units expressed in them in the teaching of Aesop's fables are mentioned, the essence and content of the linguistic and cultural units are revealed with relevant examples, some recommendations are given on the guidelines for their delivery to the students, and the linguistic and cultural units are regularly used in the course of the lesson in order to improve the quality and efficiency of education. the need for analysis is proved by factual materials.

**Key words:** Literature, linguistic culture, language, culture, foreign literature, Aesop, parable, analysis, description, teaching, scientific-methodical basis.

Aesop lived and wrote in ancient Greece in the 6th century BC. He is described as the grandfather of world parable writers. Simple, meaningful and important parables created by the writer three thousand years ago have not lost their vitality in all eras, they still serve as the most unique and instructive lessons for humanity.

According to legend, Aesop was a Phrygian slave and then freed. Croesus, king of Lydia, who served for several years at the court, was killed at Delphi. The plot of almost all fables known in antiquity is considered to be Aesop's. They were collected from the 4th-3rd centuries BC and included in the book "Aesop's fables". Aesop's fables are ideologically well-written, and the language is simple, close to lively language. It is noteworthy that the plot of Aesop's fables forms the basis of the plot of European fables. From the Latin parable Phaedrus (1st century) and the Greek parable Babrius (2nd century) to the French J. Lafontaine and Russian Ivan Krylov widely used the plot of Aesop's fables and creatively developed them according to the times.

Some linguistic and cultural units are used in the parables of the writer. An example of this is the name of the precedent of Zeus in the writer's parable "The Eagle and the Beetle". According to the parable, an eagle lands on a rabbit's leg. Not knowing who to turn to for help, the rabbit begged the only creature on

the road, the beetle. The beetle encourages him and begs the eagle not to touch the animal that sought refuge from me.

Enraged by this, the Beetle searches for the Eagle's nest and every time she lays eggs, she rolls her eggs to the ground and breaks them. In the end, Eagle, unable to find shelter anywhere, begs the supreme god Zeus to show him a safer place to lay an egg and hatch a child. Zeus opens his womb for the Eagle to give birth. Seeing this, the beetle rolled a piece of dung into a ball and threw it into Zeus's bosom. Zeus suddenly gets up to knock over a piece of dung and drops the Eagle's eggs and all the eggs break. From this point on, the eaglets will not build nests or hatch eggs when the beetles hatch.

The lesson from this parable is that it is not good to despise the little ones, because an animal that wants to take revenge on someone who insulted him cannot be called weak. After all, they said: "If you know yourself as a husband, consider another as a lion." This is the meaning of the parable. Notice that it mentions an incident involving Zeus. Obviously, this name is unfamiliar to the Uzbek reader. It is appropriate if the teacher explains this to the students in connection with culture and religion.

As you know, Zeus is the supreme god in Greek mythology; the ruler of gods and men, son of Kronos and Rhea. He belongs to the third generation of gods, defeats his father and other titans in Tartarus, reigns on Mount Olympus, rebuilds the universe, creates gods, issues laws, establishes order, introduces science, art, and moral norms. Zeus is the father of many heroes, such as Heracles and Perseus, who fulfill the will and good intentions of the gods. He tries to create an even more perfect man by forcefully destroying humanity several times.

The first tool and source in the study of ancient world literature is mythology. It is worth noting that ancient literature was created on the basis of mythology. Mythology consists of myths, legends and fairy tales. Mythology was originally created when people's consciousness was very low. That's why people tried to create different gods for themselves. According to the mythological world view, the first god was Uranus, then Gaia appeared, from which Cronus, Ocean. Rays were born. From the union of Cronus and Peia, Zeus is born along with other gods. When Zeus grew up, he dethroned his father and ascended the throne himself. Zeus acts as the God of the gods who live on Mount Olympus.

N.A. on the history of the gods. Kun's work "Myths and Legends of Ancient Greece" is important. It contains valuable information about Zeus. In "Birth of Zeus" we can read the following: Cronus had complete confidence that he would always hold power. He was afraid that his children would turn against him and make him suffer such misfortunes. Accordingly, Cronus orders his wife Rhea to bring me every child she gives birth to, and as soon as they are born, she devours them without cruelty. Reya does not want to part with her youngest child. When she began to conceive, she went to the island of Crete, and there she saw her son Zeus. As time passes, Zeus grows up and becomes an adult. He rebels against his father and forces his swallowed children, the gods, to vomit one by one and return them to the bright world. Then the brothers of the gods unite, fight against Cronus and the Titans, and conquer the high Olympus.

No creature can resist the rule of the Olympian gods. They could easily dominate the world now. Zeus, who is the most powerful among the gods, takes over the sky, Poseidon - the sea, Aid - the underground kingdom of the souls of the dead. And the land will be the common property of all. Zeus

rules over all the gods; he reigns over both slaves and gods, rules the whole universe, establishes order on the whole earth [4, 6-7]. Zeus is the king of gods and slaves, the god of sky, thunder and lightning; He is the supreme refuge of justice, the patron of worshipers and strangers.

Aidnomy is also found in the works. He is the son of Cronus and Rhea, the brother of Zeus, the god of the underworld. His name means invisible and is represented by another name (hell) that terrifies the servants. The Kingdom of Aid or often simply called Aid means the kingdom of the dead, the other world. The names of some musical instruments are also mentioned in the works of foreign authors. One such musical instrument is the kifara. It is a stringed musical instrument in ancient Greece that resembles the lyre in many ways. However, it is wider and shorter than that. The acoustic characteristics of the kifara are of better quality than the lyre, with more strings and higher resonating power.

Aesop's fables use some metaphors that are used in the same figurative sense in Greek and Uzbek languages. For example, the name eagle is used in the language of Aesop's works in the figurative sense of a predator, an evil person, and it is also used in the Uzbek language in this sense. However, in the works of Aesop, the use of this bird in the meaning of brave, irrevocable, agile move is rare compared to Uzbek artistic texts.

Aesop's fable "The Hawk and the Nightingale" also contains elements of Greek culture. The meaning of the parable is as follows: A nightingale sits on a tree branch and rests as usual. A hungry bird saw him and flew up and grabbed the bird. Then Nightingale begged Hawk and said: "Brother, don't eat me, I'm a tiny, I'll disappear in your teeth. If you are hungry, it is better to catch and eat bigger birds."

However, Hawk objected to him and said: "If I were to leave the prey in my clutches and look for an unknown prey, I would be a foolish fool." This proverb means that only a foolish person will give up his wealth in pursuit of an abstract prey. They say: "Today's egg is better than tomorrow's chicken." The proverb at the end of the parable is not found in the Uzbek language in this form. As its version in Uzbek, it is possible to mention the proverb "Near lungs are better than distant tails".

Aesop's fable "The Shipwrecked Man" also mentions the name of Zeus. The meaning of the parable is as follows: A rich man from Athens was sailing on the sea with many passengers. At that moment, a strong storm rises and overturns the ship. The passengers begin to swim for their lives; only the rich Athenian god worships Zeus and begins to make extravagant promises to him. One of the passengers sailing past him says to him: "Ask Zeus for help, but try yourself." At the end of the parable, Adib concludes: "Let us also worship the gods, but let us also try to do it ourselves. After all, those who say that there is a blessing in action."

Linguistic features of names have been studied in a number of languages. One common view of them is the theory of precedent names. Precedent names are known names associated with popular names, texts, or situations, as well as symbolic names that refer to a patterned set of certain qualities. In the opinion of linguist V.A. Maslova, the names of persons associated with well-known texts or events can be precedent names. For example: Oblomov, Taras Bulba [5, 53].

Two important properties of precedent names are recognized. This is popularity, recognition, that is, taking a firm place in the linguistic memory of the language's speakers, and symbolism - being an example of a set of certain qualities. Russian scientist E.A. Nakhimova writes that there are more than ten

approaches to such names. These are the traditional theories of precedent, cross-cultural communication, polysemy of names, allusion, and metaphor. This precedent shows that names are essentially a multi-faceted and multi-functional linguistic and cultural unit.

The research of the precedent names in the works of foreign writers serves to show the aspects related to the national thinking and psychology of the people, national culture, history, traditions. Precedent names can also be studied in the case of works of foreign creators, which are taken separately. This shows how aware that artist is of the universal and national culture, and also allows to determine his contribution to the development of the intellectual potential, spiritual world, artistic thinking, and culture of a particular nation.

In linguistic and cultural studies, precedent names are divided into national and universal types. National precedent names include Alpomish, Kumush, Otabek, Osman, Cholpon; universal precedent names such as Columbus, Othello, Buratino can be mentioned as an example. During the current globalization period, through literature, mass media, a number of precedent names related to sports, art, politics, and culture have become popular among Uzbeks, and their non-linguistic factors, in particular, their role in Uzbek language and culture, require a special approach.

It is important to know that predicate names are used as allusive names. If allusive names are one of the functional types of precedent names, they are considered as a stylistic figure, and in linguo-cultural studies, they are recognized as a means of connecting two cultural-semiotic fields. The following two aspects should be taken into account: a) allusive names refer to a literary fact; b) their reference to various socio-historical facts.

It is known that allusive names are names referring to a famous literary, historical and cultural fact [1, 149]. In the words of M.V. Kalinkin, any name is a unique "vehicle" that delivers historical, cultural, geographical, connotative information to the text [3, 84]. In this case, the popularity of the allusive fact, the horizontal (verbal) text in which the allusion is involved, the mutual meaningful cooperation of the horizontal text and the implicit text are important conditions for the formation of the allusive process [6, 25-33].

The following methodological recommendations can be made for teaching linguistic and cultural units in the works of foreign writers in secondary schools:

- 1) it is necessary to teach the literary text to students 2-3 times, to pay attention to their pronunciation, to eliminate their reading errors;
- 2) it is necessary to write down unclear, explanatory words on the board and in the appropriate notebook, describe them using scientific sources and dictionaries;
- 3) it is necessary to identify the linguistic and cultural unit whose meaning and content is unknown to the reader in the literary text, to explain that it belongs to the culture of other nations, to deeply interpret its own and figurative meanings.

Linguistic units in Aesop's fables

Linguistic unit.	Migration type or cultural unit	Its own or figurative meaning, version.
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Zeus	precedent noun	the supreme refuge of justice, the patron of worshipers and strangers
Hawk	a metaphor	a beast, a wicked man
Fox	a metaphor	a cunning, lying person
dirham	a realia	monetary unit
tuna	a realia	a large predatory sea fish
hecatomb	a realia	<i>the greatest sacrifice to the gods</i>
wrestling	a realia	<i>In Greece, gymnastics was considered the main complex of games; it included: running, high jump, wrestling, javelin throwing and javelin throwing</i>
Today's egg is better than tomorrow's chicken	мақол	A nearby lung is better than a distant tail
Every morning has an evening	мақол	Every fruit ripens at its own time

The most important condition for understanding the text with allusive names is the level of the student's knowledge. The allusive title indicates the depth of knowledge of the creator of the text, as well as a wide "field" on which the reader's knowledge is tested. Figuratively speaking, if the allusive name is the door to the hidden content of the text, the knowledge of the reader is the key that opens this door. According to the vertical context theory, the allusive name refers to two types of facts, i.e., philological and socio-historical. Ignorance of these facts, no matter how popular the allusive fact is, leads to not understanding the content expressed in the text, its ideological-aesthetic essence.

As mentioned above, Aesop's fables contain information about philological, socio-historical and cultural facts in most places. With such an accumulative feature, it shows a linguistic and cultural aspect. The allusive names used in Aesop's fables can in some sense give an idea of the culture and intellect possessed by that people. Regular in-depth analysis, interpretation and description of linguistic and cultural units in literature classes serves as a basis for comprehensive improvement of educational efficiency and quality.

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